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6. 4. *en trousse* cannot mean "in the saddle-bag," but "in a bundle."

52. 19. *Sergent* is not "sergeant." The modern word here would be *huissier*, which may be rendered "constable."

56. 18. *habit* does not mean "coat," but "suit," as the context clearly shows.

60. 15. *chantre* is defined as "chanter," a word that does not mean anything here. It should be "clerk" or "precentor." In the next line *habit-veste* is explained as being "a garment, half coat, half jacket," which is rather confusing; "jacket" or "waist-coat," would have been the proper definition and it should have been in the vocabulary, not in the notes. Note 6 on this page also is worse than useless. "Il écouta de toutes ses oreilles" might well be translated literally, but to say "he listened with intentness" is scarcely English.

70. 4. *passa condamnation* does not mean "he didn't press his point," but "he confessed judgment," "he acknowledged his error."

77. 9. *Chaise roulante* is not a "rolling chair," but a kind of coach, as the context shows.

88. 5. *bâbord* is defined by "larboard" in spite of the fact that this is an obsolete word, sailors always using "port" instead.

89. 5. The note on "Sheerness" should have been on page 87, where the word first occurs.

89. 31. *passerelle* is not "gangway," but "bridge."

95. 1. According to this book "un petit vin" must mean "a little wine," which is altogether wrong. At line 15 on the same page, *tiède* does not mean "cool," but "warm."

98. 23. *Lunéville* is said to be "a little town," although it has nearly twenty-five thousand inhabitants.

102. 12. *ne plaignant pas ma peine* is said to mean "not regretting my work." It really means "not sparing my work," "working very hard."

113. 24. *ès* in "bachelier *ès* lettres" should have been explained.

129. 2. *aller sur les brisées* is defined as "to follow in the footsteps," whereas it really means "to enter into competition with," "to poach on another's preserves."

143. 2. *Boursault* is spoken of as the author of the "Mercure galant and two or three other comedies," as though the "Mercure galant" was the name of a comedy.

148. 7. *un conte à dormir debout* is said to be "a tale to send one to sleep," which makes no sense here. According to Littré, this means "a nonsensical or absurd story," and the whole line, as shown by the context, means "to impose on."

149. 4. *Argent comptant*, according to the vocabulary, must mean "counting money," which is nonsense here.

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CORRESPONDENCE.

HENRYSON, *Testament of Cresseid* 8-14.

To the Editors of *Mod. Lang. Notes*:

SIRS:—Skeat reads (Chaucer, *Works* 7. 326):

Yit nevertheles, within myn orature
I stude, quhen Tytan had his bemis bricht
Withdrawin doun and sylit under cure;
And fair Venus, the bewty of the nicht,
Uprais, and set unto the west full richt
Hir goldin face, in oppositioun
Of god Phebus direct discending doun.

This is one of those astonishing astronomical situations to which novelists sometimes treat us. It is well known that the elongation of Venus is never more than 47°; yet here we have Venus rising as the sun has just set. Skeat seems to be innocent of wonder at this phenomenon, for he comments on line 12: 'unto, i. e. over against. The planet Venus, rising in the east, set her face over against the west, where the sun had set.'

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CYNEWULF'S *Christ*, ll. 173b-176a.

To the Editors of *Mod. Lang. Notes*.

SIRS:—These lines contain two sentences the meaning and significance of which have caused much discussion, but which may be made clear by a slight textual emendation and redistribution of parts in the dialogue. I follow Thorpe and Cook in their assignment of parts, save that ll. 173b-175a, I would assign to Mary, changing *mînre* to *ðinre*. This passage is manifestly inappropriate as coming from Joseph, whose whole

spirit throughout this passage is one of despair. Even Whitman's translation: "God alone can easily heal the sorrow of my heart" (in which he supplies the *alone*), helps but little. On the other hand, it would be a most natural remark for the holy Mary to interrupt her husband with. Moreover by assigning it to Mary the difficulty about "Ealā fæmne geong" (l. 175b) is removed. Commentators have always objected to this exclamation at the close of the speech. Under the suggested arrangement it becomes merely an exclamation of despair, mingled perhaps with reproach to his supposedly erring wife, for calling on God, whose laws she has broken. She, not understanding what this sorrow, which God cannot comfort, may be, proceeds: "Why mournest thou?" etc.

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"THE WIDDOWES DAUGHTER OF THE GLENNE."

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the *Shepheards Calender*, 'April' (l. 26), Hobbinal is made to describe "fayre Rosalind" as "the Widdowes daughter of the glenne." "E. K." glosses the word "glenne" as meaning "a country Hamlet or borough"; and proceeds to say that the description of Rosalind's station in life is purely poetical, that really "shee is a Gentlewoman of no meane house," and deserves to be "commended" no less than, among others, "Lauretta, the divine Petrarches Goddesse."

According to the *Oxford Dictionary*, the word "glenne" is here used for the first known time in English literature, although previously current in Scotch and Irish. It occurs later in the *Faerie Queene* (III, vii, 6) as "glen," and in the *View of the Present State of Ireland* (Globe ed., p. 615, col. 1) as "glinne," in both places having the right meaning of "a wild valley." In 1579, "E. K." certainly misunderstood the new word: did Spenser himself, who apparently imported it, also misunderstand it?

There are reasons for believing that Spenser had a share in the literary apparatus of the *Calender*,¹

¹ Cf. my article "Spenser and 'E. K.'", in *Mod. Lang. Notes*, xv, p. 332 (June, 1900).

even if we do not go the length of identifying "E. K." with Spenser himself. Now if, as seems altogether likely, Spenser was celebrating merely "poetically," under the amorous conventions of the time and the genre, "a Gentlewoman of no meane house," he might well gloss—or have "E. K." gloss—a line that appeared to proclaim her seeming-opposite estate,—incidentally also taking the opportunity to pay her further pretty compliments.

Moreover, there appears to be a precise precedent for Spenser's "daughter of the glenne,"—in the sense of "country hamlet or borough,—as an appropriate fiction to "coloure and concele" his high-born 'poetical' mistress. In Sonnet iv, *in vita di M. Laura*, the "divine Petrarch" himself so describes his "Goddesse":

Ed or di picciol borgo un Sol n'ha dato
Tal, che Natura e'l luogo si ringrazia
Onde sì bella donna al mondo nacque.

Whether by coincidence or not, "E. K.'s" "borough" exactly renders Petrarch's "borgo." In so far, the identification of Rosalind with a "hamlet or borough," agrees with Spenser's statement in 'January' (ll. 49–52):

A thousand sithes I curse that carefull hower
Wherein I longd the neighbour *towne* to see,
And eke tenne thousand sithes I blesse the stoure
Wherein I sawe so fayre a sight as shee. . . .

This sentiment itself, stereotyped by many imitators, harks back ultimately again to Petrarch's Sonnet xxxix, *in vita di M. L.*,—"Benedetto sia'l giorno e'l mese e l'anno."

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AN ARCHAISM IN *The Ancient Mariner*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—It used to be supposed that Coleridge, in using *uprist* as a preterite (*Anc. Mar.* 98), was guilty of a blunder in word-coinage. This view was expressed by C. P. Mason in *The Athenæum* for June 30, 1883. As Mr. Hutchinson has indicated, however (in his edition of the *Lyrical Ballads*, etc., London, 1898, pp. 213, 214), Coleridge was indebted for this and several other archaic words to Chaucer, who uses both the noun *uprist* (once, *C. T.* A 1051; the metrical stress falls on *-riste*) and the verb (3d